

JO BAER





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JO BAER

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Barbara Haskell

WHITNEY MUSEUM OF AMERICAN ART

Acknowledgments

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COVER: *H. Orbitaster*, 1973
Ruth G. Wagner Trust

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Eric Pollitzer, Renate Ponsold, and Malcolm Varon



Untitled (Double Bar—Lavender). 1972
Collection the artist



Untitled, 1962
Collection the artist

Jo Baer emerged as one of the radical painters of the early sixties whose work dealt with many of the issues of minimal theory. While maintaining an allegiance to the principle that the painting is a physical object, her work has evolved from the strict minimalism of her early paintings to the more lyrical expressiveness of her recent pieces.

Since the early part of the century, the primary concern of artists has been to create objects that are concrete and independent experiences, whose significance resided in the work itself. Rather than refer back to any other object for its meaning, the art object was to be autonomous and complete within its own limits.

For a painting to be experienced, not as an allusion to the external world, but as an autonomous entity, it was necessary to eliminate from it all references to the spatiality of the external world. This was accomplished by the exclusion of foreground-background relationships and the assertion of the flatness of the picture plane.

By the early 1960s, the investigation into the nature of illusionism and its relationship to the flatness demanded by modernism was the single dominant focus of radical American art. The rejection of spatial recession and the acknowledgment of the flat, two-dimensionality of the picture plane had been accomplished by Jasper Johns in his Target and Flag paintings. By choosing an image that was inherently flat and making that image coextensive with the shape and dimensions of the pictorial field, Johns eliminated the sense of a shape on a field and achieved an unprecedented degree of flatness. This attitude toward shape and space was extended into an abstract vocabulary by a number of painters, most prominent of whom was Frank Stella.

Despite the fact that painters were the first to stress objectness, a number of artists in the middle sixties came to feel that painting could never be successfully anti-illusionistic, that it would always evoke a space apart from the physical space it actually occupied, and they renounced it altogether for the creation of three-dimensional objects that existed in real space. This urge to create a discrete, physical object which alluded to nothing but itself was one of the major impetuses behind the evolution of minimal sculpture.

Literalism—the demand that the art object stand for nothing more than its physical reality—was not limited to the pictorial arts. It was reflected in a wide range of activities in which things and events were substituted for the psychology of human motivation, as in the “objective” novels of Alain Robbe-Grillet and other French authors, the early films of Andy Warhol, the straightforward portrayal of everyday gestures in the dances of Merce Cunningham, and the “concrete” music of John Cage.

Of the artists who continued to paint, almost all turned their attention to popular images or to color-value problems. Artists like Frank Stella, Kenneth Noland and Jules Olitski attempted to create a self-canceling illusionism by balancing out spatial tensions through color advancement and recession, i.e., by the properties of colors to visually advance or recede. This type of color illusionism had precedents in Hans Hofmann’s “push-pull” dynamic and Josef Albers’s experiments in color contrast.

There were, however, a small number of vanguard painters like Jo Baer, Robert Ryman, Robert Mangold and Brice Marden working against the taste of the times who refused to abandon their commitment either to painting or to minimalist theory and literalism. One of the earliest of these painters, Jo Baer has most rigorously pursued the painting of specific objects.

The most prominent feature of Baer’s paintings before 1970 is her use of extremely simplified geometric forms in a reductive image configuration. This restricted pictorial vocabulary and the uncompromising assertion of the flatness of the picture plane served to exclude all references to the external world. The resulting sense of self-sufficiency created a strong experience of the painting as a physical object. In her effort to exclude all excess

and redundancy so that only the essence of the painting remained, these works were among the most extreme examples of purity and stability in American painting at the time.

Flatness in Baer's paintings was achieved by uniformly activating the entire surface of the picture plane so that no area appeared to recede or advance in relation to another; foreground-background relationships and hierarchical orderings were eliminated so that each element lay on the surface with equal intensity. In a normal reading of black and white, one of the areas is perceived as shape and the other as space. By carefully adjusting the relative dimensions and placements of areas, Baer controlled tension throughout the whole painting so that each area held the surface without dominating it. The potentially dominant black bands are carefully balanced by a larger area of the potentially passive light center. Were there to be proportionally more or less of either the dark or light areas, the surface tension could not be maintained and illusionistic recession would occur. The even texture of the areas further insured against spatial recession. If the paint had been scumbled, the surface would be seen as infinitely spatial. Surface tension was further increased by the color line which continually called attention to the surface. Outlining the white area emphasized its dimension and prevented it from being read as a window receding into space.

After her first mature series of paintings in 1962-63, in which internal relationships were created by the interlocking of geometric lines in the upper black border, Baer turned to unitary, non-relational compositions. These works are characterized by a gestalt or single image whose totality could be appraised immediately. The color line in these paintings functions as a binding agent by modulating the abrupt value contrast between the black and white areas, thereby insuring the perception of an integrated image. In a further desire to eliminate anything that would detract from the wholistic quality of the work, Baer rejected the brushwork and gesture of fifties painting for texturally undifferentiated surfaces. She eliminated hierarchical orderings by relating her shapes exclusively to the painting's framing edge rather than to other analogous shapes on the field. Thus, her images are generated by the demands of the structure itself rather than by an order outside the work. It is this non-relationalism that separates Baer's work and that of the other minimalists from their European counterparts and the past.

The generalized forms in Baer's paintings relate to theories of perception in Gestalt psychology. According to Gestalt theory, visual forms are perceived by organizing them into "wholes" or patterns. Concepts like squareness, roundness and so on, previously thought to be generalized or abstract, are considered the foundation of perception. As Rudolf Arnheim described in *Art and Visual Perception* (1954), "It seemed no longer possible to think of vision as proceeding from the particular to the general. On the contrary, it became evident that overall structural features are the primary data perception, so that triangularity is not a late product of intellectual abstraction but a direct and more elementary experience than recording of individual detail."

The cool, emotionally detached, public quality of Baer's work and that of the other minimalists was not created in isolation from the cultural sensibility of the 1960s. The sixties were a period of optimistic faith in the intellect and reason. An enormous ebullience was generated by a feeling of certainty in facts and material progress. Truth was to be found in the rational, objective analysis of externals; emotional detachment was the era's central value. The factual had become the ideal to the extent that objects and events no longer needed symbolic or philosophical justification. They were glorified for simply being what they were.

Serenity and order are achieved in Baer's paintings by the exclusion of everything momentary or partially transitory. In place of the angst of Abstract Expressionism, these paintings induce contemplation. In addition to the authoritative physical presence generated by the austerity of her forms and by the strong black and white contrasts, the open light center field and the lyrical color band lend a warmth to her paintings that is not found in most minimal work. Baer's use of oil paints generates a softness which is also at variance with the cool, impersonal quality of most minimal art. Her application of the final coats of paint without tape creates a faint



V. Ambicostatus. 1972
Mr. and Mrs. E. H. Nakamura, Honolulu, Hawaii

visual waver at the interfaces, thereby avoiding a mechanical-looking edge.

Prior to her 1970 paintings, Baer worked in series with only color, size and shape varying from painting to painting. This systemic approach, in which a broad spectrum of expression was elicited from a standardized format, had a number of precedents in the fifties and by the sixties had become a common procedure. Despite the formal logic that this implies, Baer is a highly intuitive artist. Pictorial elements, like the size and placement of shapes and the delicate adjustments in color hue, are arrived at through trial and error, not *a priori* decisions.

As Baer's focus shifted from the front of the paintings to the edges in her *Wraparound* series of 1969, responsibility for the paintings' objecthood moved from flat, unitary compositions to the actual volumetric presence suggested by the changes of plane at the edge. Unlike Stella, Baer did not rely on the thickness of a seven-inch stretcher bar to accentuate the object quality of her paintings. Instead, she utilized three surfaces to stress the physical reality of the structures.

In 1970 Baer abandoned the symmetrical, reductive format and introduced diagonals, curves and multiple color areas. When she first began these paintings, most of the pictorial activity was limited to the edges which became the focus of the paintings due to the greatly attenuated stretcher shapes and the four-inch depth of the stretcher bars. As she became more confident in the ability of the perpendicular planes to assert the object quality of the paintings, she began to utilize the front surface. In Baer's previous work, the totality or gestalt of the paintings could be visually comprehended immediately. This is impossible in these paintings since different configurations are seen from different angles. In this way, Baer demands that the viewer abandon a static position and physically move around to see the work. Although initially the forms related in some way to the corners, they gradually came to refer more to each other. In some cases, a basic form appears repeated but transformed in adjacent areas. If these compositions were on traditional canvases, they would read as neo-cubist spatial illusions. Their objecthood is undeniably asserted, however, by the structural presence generated by the utilization of four planes in the horizontal works and three in the vertical.

In 1970 Baer began giving her paintings botanical titles. (By this time she had developed a significant collection of orchid plants and had joined the Orchid Society of New York.) The "H." and "V." in the titles stand for horizontal and vertical. The botanical Latin part of the titles generally relates in some way to the painting: "Speculum" means mirror and refers to the mirroring of shapes that occurs on the two edges of the painting; "Tenebrosa" means darkening; "Pandurata" means extended; "Arcuata" means curved; "Eutopicus" means twining with the sun; "Orbitaster" means undomesticated or wild arc.

The combination of rigorous non-illusionistic space and elusive spatial alternatives appears in various ways throughout Baer's work. The instantaneous impact of the paintings is complemented by subtle perceptual changes which become increasingly evident with longer viewing. In the 1964-66 paintings, for example, the relation between the black and white areas is completely reversible and there is a constant flip-flop between concrete and infinite space. At times the white center field is read as a solid shape suspended in a dematerialized black ground and at other times the black band appears solid against a white field. When the white center is read as a suspended solid, the color line—especially in the case of the blue—is seen as its shadow. Even this color line reverses between being seen as a slit of sky and as a painted line on canvas.

These various readings are not *trompe l'oeil* illusions. They reflect the physiological phenomenon in which a given stimulus pattern is so carefully balanced that it can be perceptually organized and interpreted in

various valid though conflicting ways. They point to the fact that perception is never determined simply by stimulus patterns; rather, it is always a searching for the best interpretation of the available data. In this case, the nature of the painting itself is consistent, but one's decoding processes cannot get enough information for one or the other interpretation to ultimately dominate.

Because these paintings are not perceived as static objects, they engage the viewer in a dialogue, making the viewing of them a participatory experience involving discovery. Their elusive mystery focuses viewers back on their own expectations and perceptual processes.

In the Wraparound series, the spatial ambiguity that was explored in the earlier paintings shifts to an ambiguity concerning the three-dimensionality of the corner. When these paintings are seen from an angle, the physical edge of the stretcher visually dissolves in the painted black area that wraps around the corner. One perceives an ambiguous black volume rather than a painted shape on two adjoining perpendicular surfaces. Changing one's viewing position or focusing on the white corners reestablishes the volume of the stretcher.

Baer pursues this paradoxical relationship between the actual space of the stretcher and the perceived space of the stretcher even further in her later work. When the truncated diagonals in the vertical paintings intersect with the structural edge, as in *V. Speculum*, the physical corner is flattened out. She accomplishes this by the manipulation of spatial properties through color. Each plane is seen as having the same intensity level, and thus lying on the same surface, due to Baer's delicate adjustment of the luminosity and the different illumination levels of the front and side planes. Conversely, however, the illusion of depth that would have been created by the diagonal is canceled by the physical presence of the perpendicular edges. A similar shape distortion occurs in *H. Arcuata*, for example, when the swooping curves make the right-angled stretcher look warped. These dualities become a dialogue between structure canceling illusions and illusions canceling structure. "I put the physical against the optical," Baer says, "the color against the literal physicality."

The shadows cast on the floor and walls by the four-inch stretchers are visually incorporated in these paintings as important design elements. Baer accentuates these shadows by hanging her horizontal paintings a half inch from the floor. Even these shadows contribute to the perceptual ambiguity that attends the work. In *H. Tenebrosa*, for example, the shadow that appears to extend onto the front surface is partially painted; in *H. Arcuata*, the thin, almost indiscernable shadow at the junction between the stretcher and the wall is actually a painted black line.

The nature of color in Baer's early work is intricately tied to the function of borders in perception. Borders are extremely important in perception since it is primarily their existence that is signaled to the brain. In her 1970 article "Art and Vision: Mach Bands," Baer wrote: "Since biological preferences for illumination qualities, boundaries and sharp changes precede and underlie the more complicated color and sociological factors; and since they are a known, universal necessity, it would be well for the proceeding arts to investigate and keep these constants in mind." Her own investigation of these issues focused initially on the boundaries between shapes created by extreme black and white contrasts and later on the physical edges of the structure itself. In all of her paintings, the focus of interest is the edge, not the middle.

Not only the perceptual problem of borders, but the general question of how one thing differentiates itself from another has been of tremendous interest to Baer, who believes that every object has an energy field which extends beyond its material boundary. "I have always had the feeling that an object is larger than its



Untitled, 1963
Richard Bellamy, New York

outline; that it has a field or force beyond itself." In recent years, Kirlean photography has demonstrated the existence of energy fields or auras surrounding objects. It is this quality of extended energy fields that Baer attempts to capture. A perceptual equivalent of auras occurs in her painting at the white-to-color edge where retinal glare or scattering causes the white area to be perceived as swelling beyond its boundary. This hazelike spill-over of light into the color band accentuates the dematerialized, floating quality that occasionally characterizes the white center.

Rather than working with contrasts of hue, as do the color abstractionists, Baer bases her color on value contrasts. This technique of strong value contrast—which was used for the modeling of form in representational art—encourages the areas in her paintings to be read as physically solid.

The luminosity of the color in Baer's work prior to 1970 depends in very subtle and complex ways on contrast enhancement, the retinal phenomenon by which a given region looks brighter if its surroundings are dark. The color line in these paintings appears brighter or more luminous than it physically is by virtue of being adjacent to a black band along one of its edges. When the color is a brightly saturated hue, the effect is virtually that of a fluorescent light tube.

The phenomenon of Mach bands (named for the physicist Ernst Mach) further intensifies the luminosity of the color line. Occurring at the intersection of light and dark fields, Mach bands are perceived as a bright band of light in a white area and a dark band in a black area, parallel and adjacent to their common boundary. The bright Mach band that appears in Baer's paintings at the black-to-color edge overlays the color line and thus further increases the subjective brightness of the color.

A more complex variation on contrast enhancement occurs in the Double Bar series of 1968 where the inner color line is surrounded by black and the outer one is bounded on one side by white or light gray. The color line surrounded by black appears brighter and more like reflected light than the color line which is bordered on one side by white or gray, even though the paint color is actually the same in both areas.

In the Stations of the Spectrum series of 1967, the color line optically tints the entire central gray area. An outer gray band, separated from the color band by a wide zone of black, is perceived as a different hue, even though both it and the center have been covered with the same gray paint.

These changes in perceived color intensity correspond to the dialogue in all of Baer's work between the viewer's observation and the properties of the thing observed. They point to the fact that the senses neither represent things correctly nor falsely; they merely produce different sensations under different circumstances.

The unsaturated color and small value contrasts in Baer's gray paintings convey a sensuousness that is related to her more recent work. The relationships of unsaturated opaque colors and the introduction of curved shapes in her work since 1970 reinforce this quiet expression and sensuous quality. Thus, Baer's color evolves from tight, intensely saturated lines that are perceptually intensified, through contrast enhancement and the phenomenon of Mach bands, to opaque lyrical fields. As the number of color elements in each painting increases and the variations in intensities become more subtle, the focus shifts to the interaction of adjacent colors. These new pieces expand the formal vocabulary of Baer's painting. They indicate her willingness to move from the formal rhetoric of the sixties to a new sensibility. A new critical framework is emerging with which to view this approach to painting; Jo Baer's current explorations will be an important determinant of this new critical context.

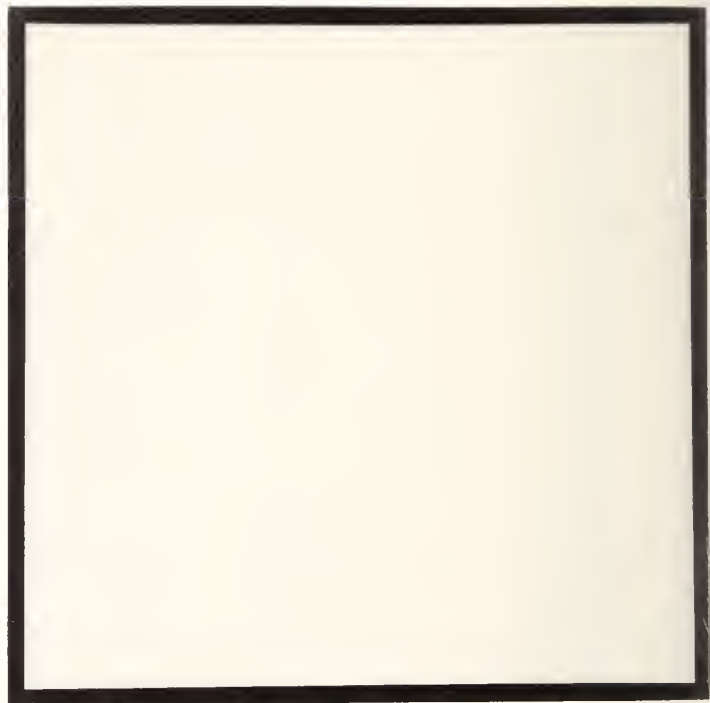


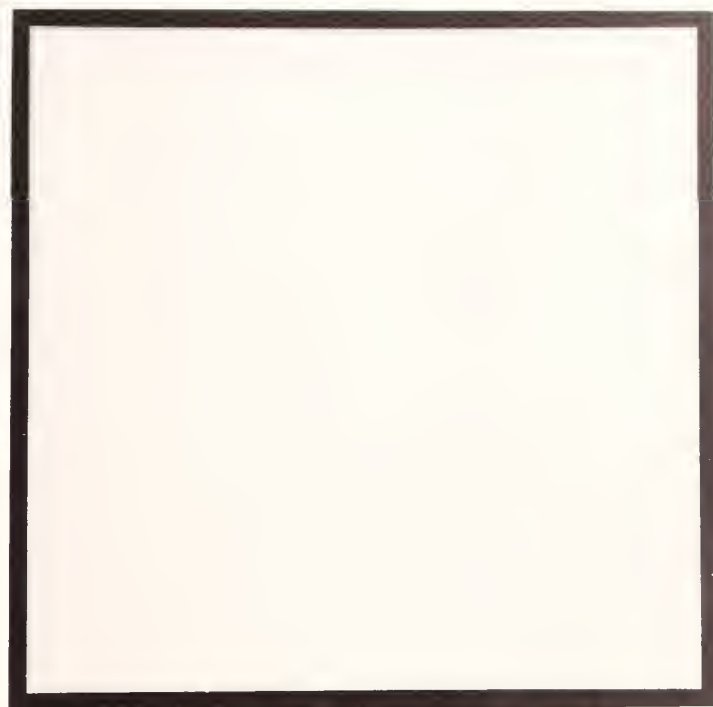
Untitled. 1963
Richard Bellamy, New York



Untitled. 1963
Richard Bellamy, New York

Primary Light Group: Red, Green, Blue. 1964-65
The Museum of Modern Art, New York; Philip Johnson
Fund







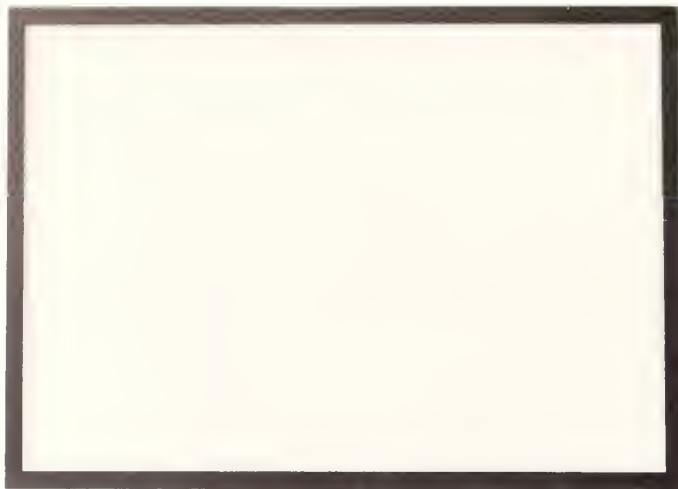
Untitled (Double Bar Diptych—Green and Red). 1968
Richard Bellamy, New York

Stations of the Spectrum—Red. (One of a series of 6)

1967-69

Collection the artist

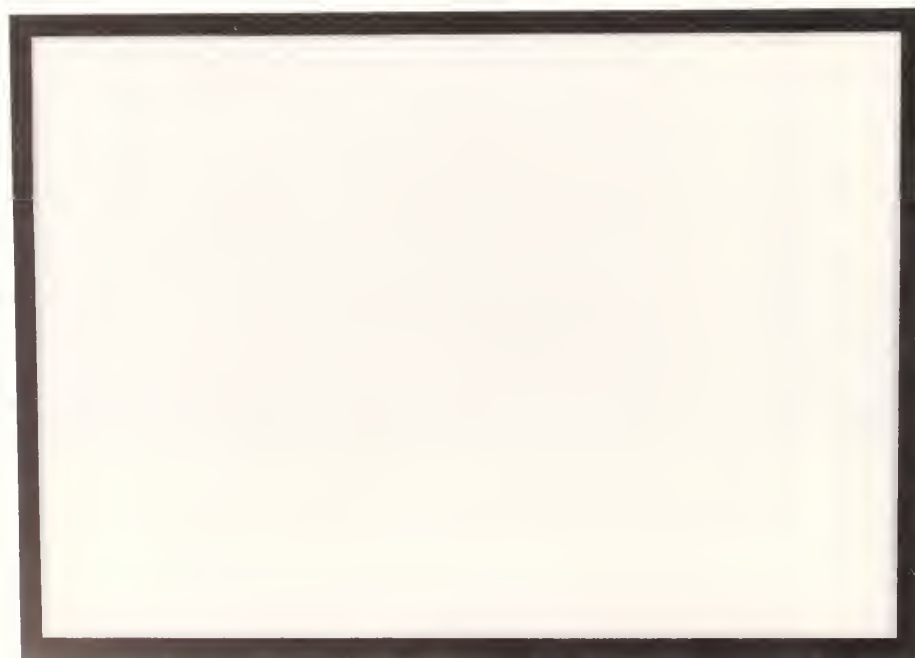
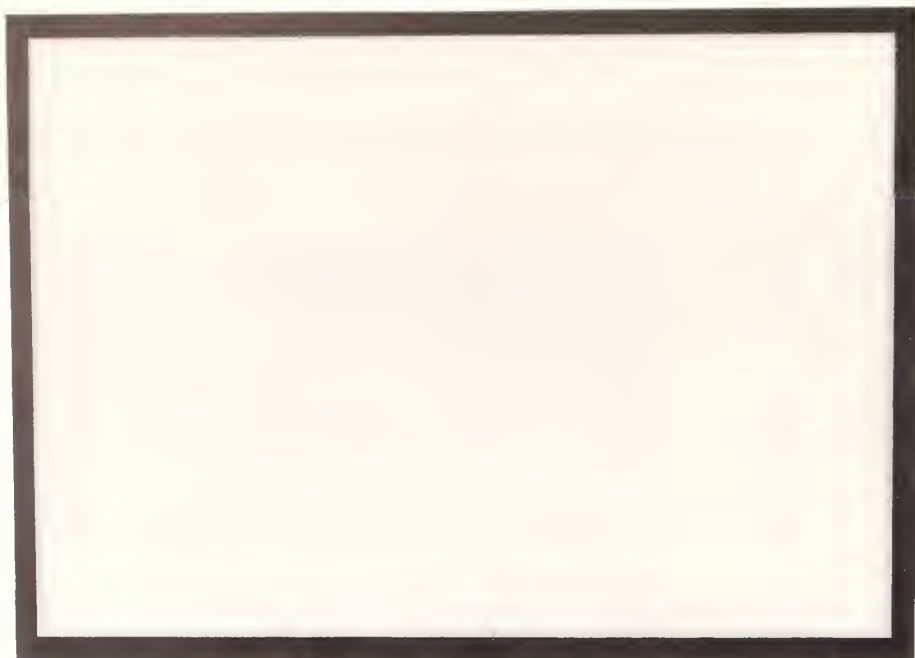




Untitled (Horizontal Flanking Diptych—Green), 1966
The Solomon R. Guggenheim Museum, New York



Untitled (Vertical Flanking Diptych—Blue). 1966-74
Mr. and Mrs. Robert A. Rowan, Pasadena, California



Untitled (Stacked Horizontal Diptych—Aluminum). 1966-74
Nicholas Wilder, Los Angeles

H. Tenebrosa, 1971

Neue Galerie—Sammlung Dr. Ludwig, Aachen, Germany



H. Pandurata, 1970
Mario Bertolini, Breno, Italy



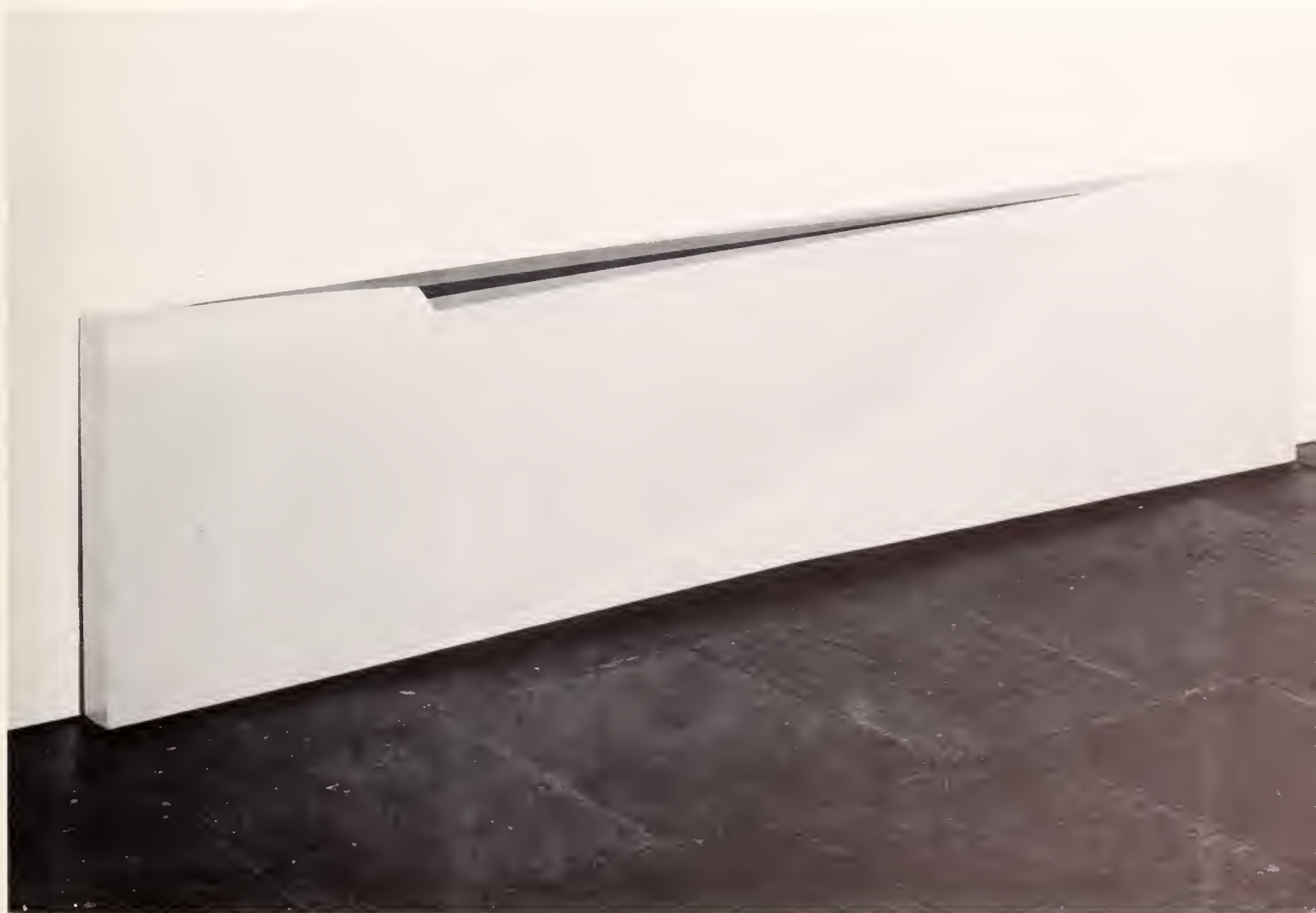
H. Pandurata. 1970
Mario Bertolini, Breno, Italy



V. Eutopicus. 1973

Mr. and Mrs. Bagley Wright, Seattle, Washington

H. Orbitaster, 1973
Ruth G. Wagner Trust



Untitled (Wraparound Triptych—Blue, Green, Laven-
der). 1969-74
Collection the artist





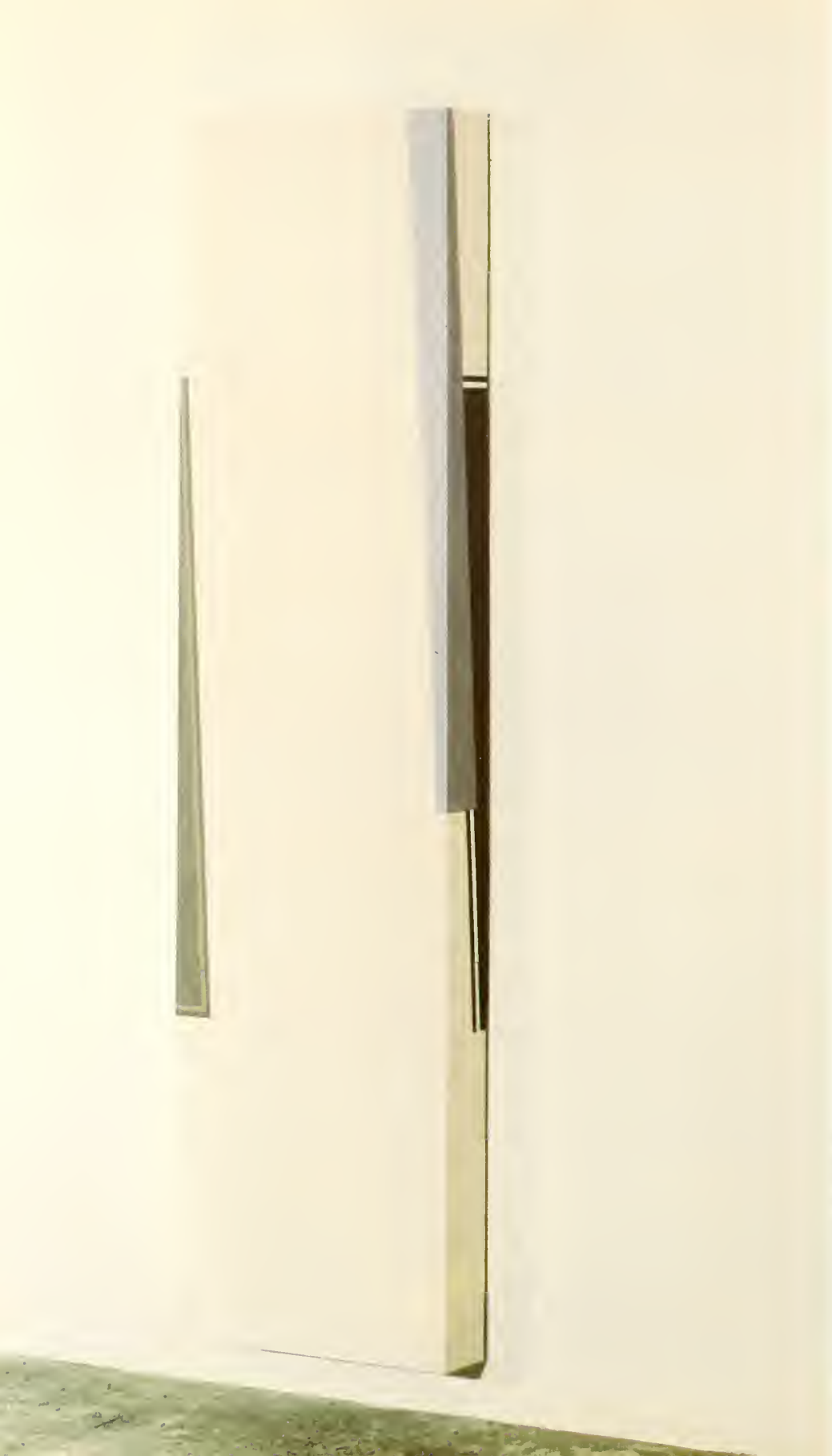
Untitled (Blue Panel of Wraparound Triptych—Blue,
Green, Lavender). 1969-74
Collection the artist

Checklist of the Exhibition

1. Untitled. 1962
Oil on canvas, 72" x 72"
Lent by the artist
2. Untitled. 1963
Oil on canvas, 72" x 72"
Richard Bellamy, New York
3. Untitled. 1963
Oil on canvas, 72" x 72"
Richard Bellamy, New York
4. Untitled. 1963
Oil on canvas, 72" x 72"
Richard Bellamy, New York
5. *Primary Light Group: Red, Green, Blue*. 1964-65
Oil on canvas; 3 panels, each 60" x 60"
The Museum of Modern Art, New York; Philip Johnson Fund
6. Untitled (Horizontal Flanking Diptych—Green). 1966
Oil on canvas; 2 panels, each 60" x 84"
The Solomon R. Guggenheim Museum, New York
7. Untitled (Stacked Horizontal Diptych—Aluminum). 1966-74
Oil on canvas; 2 panels, each 60" x 84"
Nicholas Wilder, Los Angeles
8. Untitled (Vertical Flanking Diptych—Blue). 1966-74
Oil on canvas; 2 panels, each 96" x 68"
Lent by Mr. and Mrs. Robert A. Rowan, Pasadena, California
9. *Stations of the Spectrum—Blue*. (One of a series of 6) 1967-69
Oil on canvas, 72" x 72"
Lent by the artist
10. *Stations of the Spectrum—Green*. (One of a series of 6) 1967-69
Oil on canvas, 72" x 72"
Lent by the artist
11. *Stations of the Spectrum—Red*. (One of a series of 6) 1967-69
Oil on canvas, 72" x 72"
Lent by the artist
12. Untitled (Double Bar Diptych—Green and Red). 1968
Oil on canvas; 2 panels, each 36" x 39"
Richard Bellamy, New York
13. Untitled. 1968-69
Oil on canvas, 72" x 72"
Lent by Carter Burden, New York
14. Untitled (Wraparound Triptych—Blue, Green, Lavender). 1969-74
Oil on canvas; 3 panels, each 48" x 52"
Lent by the artist
15. *H. Pandurata*. 1970
Oil on canvas, 22" x 96" x 4"
Mario Bertolini, Breno, Italy
16. *V. Speculum*. 1970
Oil on canvas, 80" x 22" x 4"
Galerie Rolf Ricke, Cologne, Germany
17. *H. Tenebrosa*. 1971
Oil on canvas, 22" x 96" x 4"
Neue Galerie—Sammlung Dr. Ludwig, Aachen, Germany
18. *H. Arcuata*. 1971
Oil on canvas, 22" x 96" x 4"
Lent by the artist
19. Untitled (Double Bar—Orange). 1972
Oil on canvas, 72" x 72"
Lent by Robert A. Owen, Minneapolis, Minnesota
20. Untitled (Double Bar—Lavender). 1972
Oil on canvas, 72" x 72"
Lent by the artist
21. *V. Ambicostatus*. 1972
Oil on canvas, 80" x 22" x 4"
Lent by Mr. and Mrs. E. H. Nakamura, Honolulu, Hawaii
22. *V. Eutopicus*. 1973
Oil on canvas, 80" x 22" x 4"
Lent by Mr. and Mrs. Bagley Wright, Seattle, Washington
23. *H. Orbitaster*. 1973
Oil on canvas, 22" x 96" x 4"
Lent by Ruth G. Wagner Trust
24. *M. Refractarius*. 1975
Oil on canvas, 42" x 60" x 4"
Lent by the artist

V. Speculum. 1970
Galerie Rolf Ricke, Cologne, Germany





V. Speculum, 1970
Galerie Rolf Ricke, Cologne, Germany



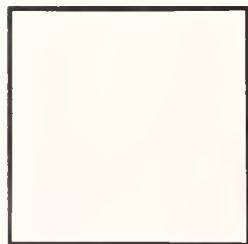
H. Arcuata, 1971
Collection the artist

Chronology

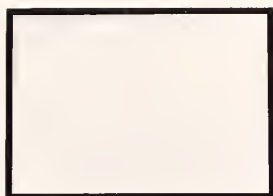
- 1929 August 7. Born Josephine Gail Kleinberg in Seattle, Washington.
- 1946-49 Attends the University of Washington; majors in biology. Also takes art courses.
- 1950 Spring-Summer. Works in kibbutz in Israel. Moves to New York City.
- 1952 Works with the Graduate Faculty in Physiological Psychology at the New School, New York City.
- 1953 Marries television writer, Richard Baer. Moves to Los Angeles.
- 1955 December. Birth of son, Joshua.
- 1957 Associates peripherally with the Walter Hopps-Ed Kienholz-run Ferus Gallery. Begins painting in Abstract Expressionist style. Work characterized by strong light-dark contrasts.
- 1960 June. Returns to New York City. Painting in reductive, hard-edge style. Marries John Wesley.
- 1962 Summer. Begins first mature series of work.



- 1963 Graph paper drawings and paintings.



- 1964 Series with fully enclosing border. Includes large squares, small squares, vertical rectangles and horizontal rectangles.



1966

Diptych and triptych groupings in different hanging configurations: horizontal flanking, vertical flanking, square flanking and horizontal stacked.



1967

Stations of the Spectrum. Six paintings in the series; gray backgrounds.



1968

Double Bar Series; gray backgrounds.



1969

Awarded National Endowment for the Arts Grant.

Begins experimenting with diagonal and curved forms.

Wraparound paintings; gray backgrounds.

1969-70

Teaches at the School of Visual Arts, New York.



1970

Joins Orchid Society.

Wraparound paintings; white backgrounds.

Completed first painting incorporating diagonal and curved forms.

- 1972 Double Bar Series; white backgrounds.
- 1974 Publication of *Cardinations*, a portfolio of nine screenprints. Edition of 75 published by Brooke Alexander.

One-Artist Exhibitions and Reviews

Compiled by Pamela Adler

1966

NEW YORK, FISCHBACH GALLERY. February 12-March 4.

A[shbery], J[ohn]. "Reviews and Previews," *Art News*, vol. 64, February 1966, p. 13.

G[oldin], A[my]. "In the Galleries," *Arts Magazine*, vol. 40, April 1966, p. 69.

Lippard, Lucy R. "New York Letter: Off Color," *Art International*, vol. 10, April 1966, pp. 73-74 (illus.).

1969-70

COLOGNE, GERMANY, GALERIE ROLF RICKE.

1970

MINNEAPOLIS, MINNESOTA, LOCKSLEY-SHEA GALLERY.

NEW YORK, NOAH GOLDOWSKY GALLERY. January 3-31.

A[tiromis]. "In the Galleries," *Arts Magazine*, vol. 44, February 1970, p. 57.

K[line], K[atherine G.]. "Reviews and Previews," *Art News*, vol. 68, February 1970, p. 10.

Ratcliff, Carter. "New York," *Art International*, vol. 14, March 20, 1970, p. 70.

Wasserman, Emily. "New York," *Artforum*, vol. 8, March 1970, p. 77.

1971

NEW YORK, SCHOOL OF VISUAL ARTS. *Paintings from '62-'63*, March 9-April 14.

Linville, Kasha. "New York," *Artforum*, vol. 9, May 1971, pp. 77-78.

R[atcliff], C[arter]. "Reviews and Previews," *Art News*, vol. 70, May 1971, p. 10.

1972

NEW YORK, LOGIUDICE GALLERY.

Lippard, Lucy R. "Color at the Edge," *Art News*, vol. 71, May 1972, pp. 24-25, 64-66 (illus.).

Matthias, Rosemary. "In the Galleries," *Arts Magazine*, vol. 46, Summer 1972, pp. 57-58.

Ratcliff, Carter. "Notes on 5 Recent Paintings," *Artforum*, vol. 10, May 1972, pp. 28-32 (illus.).

Schjeldahl, Peter. "Jo Baer: Playing on the Senses," *The New York Times*, May 14, 1972.

Flavin, Dan. "Letters," *Artforum*, vol. 10, October 1972, p. 9.

1973

COLOGNE, GERMANY, GALERIE ROLF RICKE.

Kerber, Bernard. "Szene Rhein-Ruhr," *Art International*, vol. 17, May 1973, p. 55.

LOS ANGELES, NICHOLAS WILDER GALLERY.

Canavier, Elena Karina. "Baer's Painterly Elegance," *Artweek*, vol. 4, April 28, 1973, p. 5.

1974

MILAN, ITALY, GALLERIA TOSELLI.

SAN FRANCISCO, DANIEL WEINBERG GALLERY. *Paintings 1962-1972*, February 7-March 2.

Selected Group Exhibitions and Reviews

1964

NEW YORK, DANIELS GALLERY. *Opening Show*.

NEW YORK, KAYMAR GALLERY. *Eleven Artists*, March 31-April 14. Exhibition organized by Dan Flavin.

O'Doherty, Brian. "Art: Avant-Garde Deadpans on Move," *The New York Times*, April 11, 1964, p. 22.

Horowitz, Leonard. "Art: A New Sense of Beauty," *The Village Voice*, April 23, 1964, pp. 7, 19.

J[ohnston], J[ill]. "Reviews and Previews/Mixed Group," *Art News*, vol. 63, May 1964, p. 15.

1966

NEW YORK, DWAN GALLERY. *10*.

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Jo Baer's orchid greenhouse.

